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THE JOURNAL OF THE LANCASHIRE DIALECT SOCIETY

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CONTENTS

Editorial		2
Obituary: Harvey Kershaw,MBE		3
Life is a Song	Harvey Kershaw	4
'A Little Larnin' - a Riposte	Brian Hollinworth	5
Dialect in and Around Garstang	Judith Swarbrick	8
A Note on A.J. Ellis	Graham Shorrocks	16
From The Book of Daniel	Fred Palmer	19
Edwin Waugh Songs - Settings	John Levitt	22
Sweepin' t' Chimney	Eli Hague	27

Poems

Out o' Wark	Harold Pate	31
Lancashire Music	Fred Palmer	32

Book Reviews
Contributed by Graham Shorrocks

Longman Concise English Dictionary	33
Roget's Thesaurus	
P. Trudgill (ed): Language in the British Isles	35
Robert Burchfield: The English Language	39
Atlas Linguarum Europae	42
Note: Dr Graham Shorrocks	45

The Lancashire Dialect Society

Officers and Committee	46
Accounts	47
Meetings Diary for 1986	48
The Secretary's Note-Pad	50

EDITORIAL

The forthcoming Annual Meeting of the Society will be one in which there will be changes among the officers. Eric Topping, who has been the Society's Treasurer for a number of years, is retiring from office. He has never made a secret of his ill-health, and we must be grateful to him for his care and perseverance in looking after the finances of the Society so well. We shall miss him.

Bob Dobson, the Secretary, is also retiring. He has explained in his notes towards the end of the Journal the various pressures which have brought him to this decision, and they need not be repeated here. Like all effective secretaries, he has been a busy man in all sorts of ways. He has been the chief motivator of the Society throughout the 'eighties, and has kept up his own personal interest in the Lancashire dialect as well, as his own publications testify. His retirement from office will surely not lessen his activities in any way, and we shall feel his impact in the future quite as much as in the past.

The Society has always had a double responsibility. We exist partly to promote and publish scholarly studies of dialect - and especially, of course, the Lancashire dialect. In the three and a half decades of our existence dialect studies have changed. As a glance through back numbers of the Journal will show,they have become less historical, and in some ways more sociological. Linguistics at large has become more concerned with varieties of language, and local varieties are now seen rightly as living, present realities and not as evidence of the past. The coming of cheap and easy sound-recording has helped this approach.

At the same time, our second responsibility has changed also. There can hardly have been a time before when the writing and performance of dialect verse has been so popular. The secretary's notes in the Journal give some indication of what is going on; the Fleetwood Festival, with its dialect poetry competition, is an important and symptomatic development. No doubt also the coming of local radio stations within the county has had an influence on the health of dialect composition. It has been Bob Dobson's part to bring the Society into the middle of these activities. It is something he can reflect on with pleasure, and the rest of us with gratitude.

Harvey Kershaw, M.B.E.

On Sunday morning, February 16th, died one of our leading dialect authors and researchers, Harvey Kershaw M.B.E of Rochdale. He was 77 years of age.

A member of the Edwin Waugh dialect society of Rochdale since 1951, he became its president in 1964. Harvey has written not only hundreds of poems and many stories, but dozens of songs and several books, these last chiefly about South-East Lancashire area and characters. It was for this long work he was awarded the M.B.E in 1975. Harvey was also a member of the Lancashire Authors' Association and the Lancashire Dialect Society, attending annually in the 1960s and early 70s to perform for members at the dinners we used to have in rooms over the refectory at Manchester University, and he was always interested in this Society's progress,

All his working life he was a printer in Rochdale, and the organist at a local Church for nearly 60 years; and before and through the war he led a small dance-band for local events.

For most of his life he has had a keen interest in Lancashire history and was one of the very few, who, talking to a local audience, could take them for a 'walk' round Rochdale 100, 200, or even 900 years ago, pointing out roads, buildings, and names so well that all felt they could really speak to the people of the time.

Harvey and his wife Mary, who died in January 1982, were well-known to thousands in Lancashire audiences, and he was very often asked to finish with his own piano solo "The Bells", which he often quietly referred to as his "gimmick".

We have all lost a man who has done at least as much as any other person this century to preserve our dialect. Let us all be thankful for his life's work, and pray that we may go some way toward following his example. Aye, he wor a rare gradely mon, wor Harvey!

FRED PALMER

LIFE IS A SONG

This life is a song 'at we o han to sing,
Th'rich mon, th'poor mon, th'beggar an th'king,
An' t'length of eawr song is t'length of eawr days,
While t'tune, grave or gay, is ruled bi eawr ways.

Some stick to t'low notes while others sooar heigh,
Some keep to t'reight pitch while some sing off-keigh;
Some brast ther yeds off - wi' thunder compete,
While some, like th'brids, warble softly an' sweet.

To some, life's a penance - they dolefully lag,
Their song's like a dirge for its rhythm they drag,
While some, breet as th'owd layrock, blyth, happy an' gay,
Ther's some a gay melody sing every day.

Some race time away - their song is soon done,
Others keep steady beat an' go ploddin' on;
Some chant o' one note - their tune soon gets stale,
But fooak wi' mooar wit mak full use o' t'scale.

Some oppen ther throttles an' mak thankful noise,
Some moan like a chilt 'at's brokken it' toys;
Though we sing like a cherub or groan like a knave,
We mun o keep on singin', fro' t'kayther to t'grave.

It matters noan whether we'n voices or not,
If nobbut we'll shap wi' t'little we'n got;
For t'blessin's o' life its troubles eawt-weigh
- Get forrad an' twitter, avoid t'minor keigh.

Aye! Life is a song 'at we o han to sing,
Let's mak it an anthem befittin' eawr King;
Whoever we are, an' whate'er we mote be,
Let's keep weel i' tune, an' sing cheerily!

HARVEY KERSHAW

A Little Larnin' - a riposte

There is a hilarious moment in Alan Bennett's 'sermon' in 'Beyond the Fringe' where the over-educated, effete vicar tells his congregation that a curious thing happened to him 'on the way to the service tonight'. Leaving the railway station, inadvertently, he went out through the exit marked 'in'. He was 'hailed by an official of the railway company'. 'Hey, Jack', he said 'Where do you think you're going?' - 'or words to that effect'.

As if the linguistic remoteness of the vicar has not been sufficiently exposed, he plunges on through his ethereal cliches - 'But, you know, I was grateful to him - he put me in mind of something I should be asking you all gathered here tonight, - where do you think you're going? 'Where do you think you're going?'

That's a bit how I feel after reading John Hanna's rousing article 'A little larnin ...' It's nice to be called a professor, but that generation and education gap does appear very wide, and I creep about now feeling like a remote and ineffectual don, out of touch with the truths expressed through the real language of men.

It would be better if Mr. Hanna was entirely mistaken of course, and this argument could be demolished in the twinkling of an eye. But plainly he is sometimes right, as in seeing 'fowt' as 'fold' in 'Th' Infirmary Day', and with 'm'yen' in The Lancashire Witch. I take the point that a few more question marks in the glosses would have been a good thing.

However, at times in several ways I think he does go a bit too far in his strictures on a humble editor. First of all 'better no gloss than a bad gloss'. I do not mean to excuse misreadings, but it should be emphasised that in compiling 'Songs of the People' my imagined audience was not a group of dialectologists, or even members of the Lancashire Dialect Society. I was hoping to bring this poetry to a much wider audience, (and I think I have done), which explains my note of the reading of dialect poetry (page ix) where I say I have given modern equivalents for dialect words and phrases only when the context of the poem does not give the reader a good chance of understanding the meaning for himself. In other words the glosses are there

primarily so that the reader (any reader used to standard English) can read easily, not to give definitive meanings to dialect words. It also follows that the glosses only occur where there might be some disagreement about meaning, and where there is more likelihood of giving a 'wrong' interpretation.

Mr. Hanna is less than fair also in suggesting that I was over-dependent on Joseph Wright's dictionary - a work which I did not consult very often. Scopperil is a good case in point. Mr. Hanna may be right about squirrel - it makes good sense. But I took the meaning of the word from the person to whom the book is dedicated, and we felt that tops spinning in the earth do indeed dig holes for themselves which they run up and down. Or again with 'flertin' when playing marbles. All I can say is I have played marbles in Lancashire and I did 'flert' them between finger and thumb (surely this isn't a pedantic distinction between fingers and thumbs?)

Sometimes then Mr Hanna makes distinctions which hardly seem significant. In 'Thee and Me' I would have thought that the distinction between the condemned 'finery' and the approved '(trifling) possessions' was very narrow indeed. Similarly in 'Owd Enoch' to object to the gloss of 'swathe' as bundle seems over precise.

This leads me to what seems to be the major weakness of Mr. Hanna's article - he assumes that the author's meaning is always clear and unambiguous if only we know our dialect intimately enough. This would not be so of poetry in standard English, so it is unlikely to be true of good poetry in the dialect. 'Correct' glosses are not all that self-evident.

Nevertheless, as the preacher said, 'I am grateful to him'. Mr. Hanna offers readings of The Weaver of Wellbrook and Tim Bobbin's Grave for instance which are obviously better than mine. Looking back on the book which is now eight years old there is quite a lot I would want to change in the second edition I still hope for. Shortly after publication Eric Topping pointed out the howler of attributing 'Friends are few when folks are poor' to that ubiquitous folk poet 'traditional', when of course it is by William Billington. There is certainly room for improvement.

Just to deflect the argument from the author's 'meaning' to the readers' 'understanding' for a moment, though. Mr. Hanna criticises Martha Vicinus for glossing 'fold' as 'valley' - quite rightly. But how far does our 'understanding' of poetry depend on correct glosses? I ask the question because on a teacher-exchange in New England some years ago I remember American students discussing one of G M. Hopkins' most famous poems 'Glory be to God for Dappled Things', where the poet praises God for all the variety of nature. Two lines of this poem read:

'... landscape pieced and plotted,
Fold, fallow and plough.'

All the American students interpreted fold, like Professor Vicinus, as valley. But as we know Hopkins spent much time at Stonyhurst, and was not averse to dialect words in his poetry. I am pretty certain that he was using the word at least in the meaning it retains in 'sheepfold' and quite likely in the more restricted meaning of farmhouse area or small village which it has in Lancashire. This made me feel superior in my understanding of the poem - but whether I got more out of the poem than the American readers is doubtful. Reading poetry is as much a matter of re-creation as of interpretation. We all make our own poems, if the original is a good one.

'One of Johnny Butter'oth's lads'
BRIAN HOLLINGWORTH

DIALECT IN AND AROUND GARSTANG by Judith Swarbrick

Prefatory notes by Peter Wright.

The market town of Garstang and its surrounds speak what is technically a Midland-type dialect, more precisely "northern North Midland", according to A.J. Ellis (*English Dialects - Their Sounds and Homes*, pp. 82-3). In fact, all Lancashire dialects are historically Midland ones, but try pressing that claim on any fervent Lancastrian!

To dialect fieldworkers the district is surprisingly well-known. Way back in the 1880s Mr T. Hallam visited Goosnargh, 6 miles S.E., to take written records (see Ellis, *ibid.*) In the 1950s, Pilling, Thistleton and Delphinholme, respectively W.N.W., S.W and N, and each about 6 miles from the town, were tackled for the Leeds University *Survey of English Dialects;* whilst in the 1970s Garstang itself was investigated for the *Atlas Linguarum Europae*, co-ordinated in this country by the University of Sheffield. Judith herself, who is Assistant Local Studies Librarian at the Lancashire Library, was born and bred in Garstang. Thus clearly Garstang-area dialect research has long had the great merit of being first-hand.

The samples below show the inbuilt advantage of the resident well attuned to dialect over outside investigators armed with good questions for other purposes but with too little time to fully explore the wealth of local terms. Judith has kindly sent a more comprehensive list to our good friends at the North-West Sound Archive at Clitheroe Castle, who are eager to gather anything similar. There must surely be a mass of interesting material waiting in almost every locality, even those already subjected to scholarly investigation. So, wherever in Lancashire you live, here is your chance!

ABBREVIATIONS

Cock	=	Cockerham
EDD	=	Joseph Wright's *English Dialect Dictionary*, 1904
Gar	=	Garstang
Gt Ecc	=	Great Eccleston
Nowell	=	Laurence Nowell's *Vocabularium Saxonicum* (University of Michigan, 1952).

addle	"earn". "Tha maun (=must) addle it" 70-year-old, Gar, 1970.
alicker	"vinegar". "Soak it in alicker" Gt Ecc, 1930s.
ail	"be ill". "There's nowt ailin' thi - ger on wi' it". Current Gt Ecc, Gar, 1980s.
bab-house	"crude, in poor taste". "Some right bab-house ornaments on the mantlepiece" Gar, 1980s. According to the EDD. a term special to Lancashire and Yorkshire.
back-kitchen	"kitchen". Gar, Gt Ecc, 1970s. Obsolescent.
backs	"alleys between terraced houses". "Get up them backs!", figuratively "Get out of the way!" Gt Ecc, 1930s.
Barney's Bull	"tired". "I'm Barney's bull". Gt Ecc, 1930s.
beeas	"cattle". "Go an' get beeas up to shippens". Gt Ecc, middle-aged speaker, 1950s.
better	intensifying adverb. "I've tawd (=told) and better tawd him to keep away from t'watter". Current 1980s, Gt Ecc, Gar.
better than like	"above average". "You're shapin' better than like", praise to someone mastering a new skill. Gar, Gt Ecc, 1980s
black crow	"pessimist". "Old Janie said I wouldn't pass my test - she's a real black crow" Gar, 1980s.
bleb	"blister". Gar, 1980s.
bob-oil	"small, shuttered opening in a hen-cabin". "Tha maunt drop that bob-oil till they've all peerked"(=perched). Gt Ecc, 1930s.
bobby-bullhead	"miller's thumb, the fish". Cock, elderly speakers, 1980s.
brig	"bridge". "He was goin' over Cartford Brig". Gt Ecc, 1980s.
bunnock	"loaf of bread" (Gt Ecc); "ginger cake" (Gar). Elderly speakers, 1970s.

cawza	"area of pavement adjoining one's front door". "That's our cawza", Gt Ecc, 1930s. It was usual to paint the pavement kerbstone, each householder being responsible for his own section.
champ + chomp	"chew noisily". "He was chompin' away at a slice o' bread". Elderly speakers, Gar, 1970s.
clozzom	"cling". "Owd Mary clozzomed on ter mi in t'street an' I couldn't get rid". Gar, elderly speakers, 1970s.
couth	"cold", adj. "It's couth" (of weather), "I'm couth", Gt Ecc, 1930s Cf. EDD
couth-stricken	"suffering from a heavy cold", Gar, 1940s.
cow-tail	"straggler, late-comer". "You're the cow-tail!" Women's guild, Gar, 1985.
cow-waker	"freak weather in spring". Referring to April snow (Gt Ecc, 1920s) and miserable May weather (Gar, 50-year-old, 1985).
crew	"crouch down to attend to needs of nature" Not in EDD. "You'll have to crew behind that tree" (Gar, Gt Ecc, 1950s)
dinner	"mid-day meal". Universal in area till 1960s. Obsolescent with spread of TV advertising and dining out.
firk	"extract with difficulty". e.g. a ball from a drainpipe. "Can you firk it out wi' this piece o' wire?", elderly speaker, Gar, 1970s.
flag	"wild iris". "There's a lot o' flags growing in the canal". Schoolchildren, Gar, 1940s and 1950s.
forethee	"put a knee-patch on breeches". "They'll nobbut need foretheein'" Gt Ecc tailor, 1930s.
fret	"worn place in fabric". "It hasn't a fret near it!" (80-year-old, Gar, about a 2nd hand coat, 1970s).

fridge	"irritate". "Where does it fridge you?" (to child complaining of tight armholes in jumper). Also *fridgy* (dlg) used of material which irritates the skin, e.g. horsehair seats, coarse blankets. (Gar, elderly speaker, 1970s).
gagging + gagged	"extremely thirsty". "I'm fair gagged!" (elderly speaker, Gar, 1980s).
ganderbitten	"jagged, ragged". "You look ganderbitten!" (to someone just back from the hair-dresser's; elderly speaker, Gar, 1940s). Also *gonderbitten* , Freckleton, referring to "crazed" pottery.
gawp-eid	"inquisitive person". "Don't be so nosy, you gawp-eid!" Gar, 1960s.
house + house-part + house-place	"main living-room - where the fire was". "Come into the house" (to someone standing in the hall). Longridge, Gt Ecc, 1950s. Cf EDD *house*, sb[1], 7.
it	"its". "It had a mouse in it paw". Widespread Gar, Gt Ecc, 1980s.
Jem's mother's	"western horizon". "It looks aw reet o'er Jem's mother's". Gt Ecc, 1930s.
jinny-ummer	"senseless person", Gar, 1980s. See EDD *jenny-hummer*.
kay-fisted	"left-handed" (Gt Ecc. 1930s). See EDD *key*, adj., 1(3), which suggests derivatives from Swedish or Frisian.
kitle	"overall jacket". Cock, Gt Ecc, 1960s.
lief(er)	"rather". "I'd as lief not go", "I'd liefer live in the hedge-bottom" Gar, older speakers, 1970s.
lile	"little". "Look at that lile cat". Recorded Carnforth, Cock, 1980s, but no further south.

dry as a lime-brunner's clog	"very thirsty", Gt Ecc, 1980s.
lish	"active". "She's very lish for her age". Gt Ecc, Gar, 1980s.
lug-hole	as verb "Tha'll get lug-'ooaled" (= get your ears boxed), Cock, elderly speaker, 1980s; and as noun, "ear" Gar, 1980s.
marred	"over-sensitive" "Marred as muck", local saying frequent Gar, Gt Ecc, 1980s.
mi	"myself". "Ah'll wesh mi", "Ah'll set (= sit) mi down". Elderly speakers, Gar, Gt Ecc, 1930s.
middin	"manure heap; household refuse heap" "Muck to the middin", local saying for bonuses given to already wealthy people. Gar, 1980s.
middlin'	"in indifferent health". Gt Ecc, Gar, 1980s.
Miss Nancy	"effeminate man". "He's a proper Miss Nancy". Gar, elderly speakers, 1970s.
mon	"man". "We'll mek a mon o' yon yet". Gt Ecc, Gar, 1950s.
mood up wi'	"to have an over-abundance of". - Gar, 1970s. cf. Nowell: *muwa* "a heap, a mowe".
owsta	"How do you ...?" Apocryphal Gar story of two workmen: A "Owsta spell 'materials?' B "I dunno - put 'time and stuff'".
pad	"footpath". "Go up the garden pad" Gt Ecc, 1930s. *Mony Pads* is a track across fields in Gar.
pept	"peeped". "She pept through the letter-box". Widespread Gar, 1985.
piggle	"poke off (e.g. wallpaper, a label) with a sharp instrument". "I don't know what's in this jar - somebody's piggled the label off". Current Gar, older speakers, 1980s.

3 pair/pound/ foot	widespread Gar 1980s.
quarrel + quarry	"floor-tile". Middle-aged speaker, Gt Ecc. 1960s. See EDD *quarry*, sb^2, 3.
scopperil	"squirrel", only in phrase "run like a scopperil". Gar, elderly speakers, 1970s.
scrat	"scratch". "Scrattin' an' savin'", local saying for making strict economies. Also
scrattin-pen	"enclosure of earth for keeping hens". and nick-name for enclosure at Preston North End's football ground. Gar, Gt Ecc, 1980s.
sennagrown	"senile". "I'm getting sennagrown". Gar, Gt Ecc, 1970s.
shame for	"be ashamed of". "He started dancin' in the street and I shamed for him". Gar, Gt Ecc, 1980s.
shippon	"cow-house". Usual word in the area, 1980s.
slench	"steal". "He slenched the baby's dummy while it was asleep". Elderly speaker, Gar, 1970s.
slonk	"lounge about, lie slothfully in bed". Gar, Gt Ecc, 1980s.
slutch	"dirt, mud". "As far-fetched as a bucket o' slutch from China". Gt Ecc saying current 1980s.
slutherpoke	"slovenly person". Gar, 1980s.
snuck	past tense of "to sneak". "He snuck up on me". Gar, 1980s; Lancaster, 1985.
snuff	"alley". "Go down the back snuff". Gt Ecc, 1960s, but not Gar.
snurtle + snurple	"shrivel". "The nylon shirt snurpled up because the iron was too hot". Gar, Gt Ecc 1980s.
swillock	nound and verb, "gulp" or "to gurgle". "Have a swillock o' tea" Water "swillocks down a drain". Gar, Gt Ecc, 1980s. See EDD *swilk*.

threddy	"stocky, sturdy". "My! She's a threddy child". Gar, 1980s.
tickle	adj. "delicate, sensitive". "I'm in a tickle position". "Don't touch the grandfather clock - it's very tickle". Gar, 1980s.
tooad	"toad", term of abuse. "You mucky tooad!" Gar, 1970s.
tret	"treat, treated". "Did you tret yourself?" (Gar, 1985). "He tret me to tea at a cafe" (Preston, 1985).
at twice	"in two attempts, in two actions" Subtly different from twice. "There's too much to carry. I'll have to come for them at twice". "That's a big piece o' cake - you'll have to eat it at twice". Elderly speakers, Gar, 1980s.
waut	"tilt, wilt with exhaustion". "This trolley's wauting - it's lost one of its casters". "I'm wautin' , I'm that (=so) tired". Gar, Gt Ecc, elderly speakers, 1970s. cf. Nowell *weeltan* "to tumble, Lanc, walt, walter".
while	"until". "He'll be stayin' 'ere while Thursday" Widespread, Gar, 1980s.
wi'	"with". Widespread, Gar, 1980s. From Pilling Infant School in the 1960s came a letter to Father Christmas, "CUMWIADOL".
wrong throat	"windpipe". "Give me a drink o' watter, a piece o' potato's gone down the wrong throat". Gar, 1980s.
yon	"that over there". "Bring me yon sickle". Frequent Gar, 1980s (male speakers).

Finally a few entries from the diaries of Henry Swarbrick (1909-1981), a Great Eccleston joiner who later moved to Garstang. He was the eldest of eight brothers and sisters. The whole family were actively involved in the life of the community, and Harry was a meticulous observer of the social scene. Thanks are due to his sister, Miss Teresa Swarbrook, for permission to quote the following extracts:

"Waved to G J. in the hayfield, they were HOUSING" i.e. getting hay under cover (26/6/1933). See EDD *house* v[1], 13.

"Jos Rossall and Tommy Cottam have been FLEEING the sods" i.e. paring the turf off them (22/10/1937). Cf E D *flay* v[2], 4, apparently connected with Norwegian dialect *flaa* "layer".

"Fixed a BOOST STAKE and repaired a front window" (19/12/1935). Note *boost stake* under EDD *boose*, sb[1], 2 (4), where it is recorded only for Yorkshire. From Old English *bōsig* "manger".

"Roofing Hitchen's house - we began putting the PIKE on today", i.e. the pointed top (2/9/37). Cf EDD *pike* sb[1], although that dictionary records the word for Lancashire only in the meaning of a church spire.

"Helping to reef Mr Hardman's new house. They got REARINGS today, noticed the flag when I came past". (2/12/1937). Cf. EDD *rearing*, vbl.sb., and the *Leeds Mercury Supplement* of 15 August, 1896, explaining that a *rearing supper* involves "the workman usually unfurling a flag or coloured handkerchief from the roof as a gentle reminder to the owner of the building" of his obligations to the labourers. Very diplomatic! So ends this sample of historic and practical terms from a part of real Lancashire.

JUDITH SWARBRICK, BA, AIA

A Bibliographical Note on Alexander J Ellis's *On Early English Pronunciation, Part V*, and his Palaeotype.

In an article in the last issue of our Journal, Dr Wright observed: "It would be a useful exercise for a researcher to translate Ellis's symbols into IPA. So far as I know, this has not yet been done, but if and when it happens many students of phonetics and dialectology will be very grateful" [1]. Eustace (1969) is in fact a very scholarly and detailed treatment of precisely this matter, and is obligatory reading for anyone concerned with the nature of Ellis's palaeotype. Eustace takes each of Ellis's symbols in turn and considers what sounds Ellis used as referents of the palaeotype; he then seeks on this basis to establish the IPA equivalent for each symbol. The results are summarised on pp.78-79 of his article. Speitel (1969) examines Ellis's palaeotype in relation to Edinburgh speech, and again seeks to establish a correlation with IPA. A recent study, which will also be of interest to students of the palaeotype, is Local (1983), although it should be noted that Local is concerned more with the evolution of Ellis's palaeotype than with its explication.

A good general account of Ellis's work is to be found in Anderson (1977). Anderson argues that the Yorkshire material in *On Early English Pronuciation* is in fact very accurate, [2] and reminds us that the potential of *On Early English Pronunciation* was indicated by Dieth (1946), who mapped some of the material, even though he criticised Ellis severely on several counts. Anderson compares isoglosses based on Ellis's work with isoglosses based upon the Survey of English Dialects, and again finds Ellis's work to be very accurate. He dismisses some of Joseph Wright's criticisms of Ellis, and suggests that it would be useful to find systematic ways of using the phonological material contained in *On Early English Pronunciation*. This ought to be quite possible, given the feasibility of transliterating palaeotype into IPA symbols along the lines suggested in Eustace (1969), Speitel (1969) and by Anderson himself.

For an appreciation of Thomas Hallam, who carried out extensive field work for both Ellis and Joseph Wright, see McMahon (1983).

NOTES

1. See Wright (1985: 3f).

2. I have inspected Ellis's transcriptions for Westhoughton (area D22, variety ii, Bolton and Wigan), and - allowing as best one can for the chronological distance involved - find these transcriptions very convincing. Much in them is identical (given a transliteration into IPA symbols) or similar to aspects of the sound system of the Greater Bolton area described in Shorrocks (1981), and evident in tape-recordings of traditional vernacular which I made in Westhoughton in 1983 (copies in the author's private collection and in the Tape Archives of the Centre for English Cultural Tradition and Language at the University of Sheffield).

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GRAHAM SHORROCKS

The Book of Daniel, Chapter III

Note: As the Secretary reports later in this issue, the Society held a successful church service in the Lancashire Dialect, at the Clarendon Road Congregational Church, Eccles, on Sunday 21st July. Fred Palmer's translation of the Book of Daniel, Ch. III, was used as the first lesson.

BOOK OF DANIEL Ch III

Ther wer once a mon as wor t'king of a shop cawed Babylon, his name wor Nebuchadnezzar. One day he ca'ed a meetin' of aw t'gowdsmith's union an towd 'em they hed to mak him an image cawt o' gowd. Id hed to be ninety foot high an' nine foot wide, an' when they'd med it they hed to ston it up at a place cawed Dura, what wor a piece o' sper greawnd eawtside o' Babylon.

While this puttin'-up wor a-doin' he cawed another meetin', this time of aw t'teawn ceawncil an' t'judges, t'police chiefs, t'magistrates, t'civil sarvants, t'chamber o' trade an' sich-like, an' he towd them they hed to meet at this place cawed Dura - 'cos he wanted to hev a heawse-warmin' for this 'ere image d'ya see?

When they geet 'em aw theer, ther's a fella cawed a Herald stons up, an' he ses to 'em aw, "Neaw hearken to me, yo lot; if yo yar t'seawnd of a thrumpet, a pipe, a zither, a harp, a guitar, a pair o' bagpipes or owt 'o that sooart, yo mon ceawr deawn an' worship yon gowd image as Nebuchad-nezzar's set up; 'cos if yo dorned yo'll get cobbed into t'biggist fire yo'n ever s'in". An' no sooner hed he set deawn nor t'Babylon band starts a-playin' - summat like 'Land of hope and glory', an' sure enough welly everybody theer ceawrs deawn an' starts a-worshippin' - but ther wor a twothri as didn't.

Well, it so happened as that Setda ther wer a day-trip fro' Chaldea, an' it wor some o' these Chaldeans as nooaticed wod wor gooin on; soa they went to Neb, an' they ses, "Oh Nebuchadnezzar owd lad - tha mon live forever! Neaw didn't ta sey as when onnybody yar'd t'seawnd of a thrumpet,

a pipe, zither, harp, guitar, a pair o' bagpipes or owt like thad, thay'd to ceawr deawn an worship thy gowd image, an' if they didn'd, they'd get cobbed into summat of a gradely fire?"

"Aye" he ses, "Ah did".

"Well", they carried on, "ther's a twothri Jews o'er yon cawed Shadrach, Mesech, an' Abednego, as reckons to be gaffers, like, i' Babylon, an' thay sey ther hevin' nowt to do wi' thee - neaw theer".

At this Neb getten into a bit of a hig, an' he ses "Fotch them three o'er here", so they browt 'em. He ses to 'em, "Neaw then yo lads, is id reight as yo're nod doin' as Ah towd yo? Neaw if yo yar t'seawnd of a thrumpet, a pipe, zither, harp, guitar, a pair o' bagpipes or owt o' that mak, an' yo ceawr deawn reight away an' worship yon image, - well - awreight. Bud if yo dorned, yo'll get cobbed into yon furnace as sure as eggs is eggs, an' ther's no god as Ah know on con save yo, soa theer!"

Well these three ses to him, "Oh Nebuchadnezzar, wey've no need to sey owt at aw to thee; 'cos even if thy eggs <u>is</u> eggs, eawr God as wey wark for <u>con</u> save us fro thy fire - bud even if He decides not to do, wer still heving nowt to do wi' <u>thy</u> gods - <u>nor</u> thi gowd image - soa theer!"

Eh! - tha should hev si'n Nebuchadnezzar then! His face torn't purple, an' his jowls wobbled like a jar o' worams; he wor sheawtin' an ravin' an' walkin' up an' deawn bangin' his clogs on t'floor, an' he sheawts, "Fotch t'seven biggist wrostlers i' my army"; an' he sheawts to t'fire-beaters, "Ged yon fire seven times hotter nor id wor beawna be". An then these wrostlers geet some bant an' teed them three up just as they wor, wi' ther hats an' cooats an' clogs an' t'lot on, an cobbed 'em into t'fire - an' id wor thad 'ot as aw t'sowjers reawn t'fire geet born't to t'deeoth.

Id wor then as Nebuchadnezzar hed a lent into t'fire, an' he geet t'shock of his life. He ses to t'teawn clerk, he ses, "Hey - worn't it just <u>three</u> chaps as wey cobbed into yon fire?" T'teawn clerk ses, "Aye, that's reight - three". Nebuchadnezzar ses, "Well sithee - Ah con see <u>four</u> on 'em walkin' abeawt i' theer, an' one on 'em favvors

a son o' t' gods". Soa Nebuchadnezzar guz reight up to t'fire an' he sheawts, "Shadrach, Mesech, an' Abednego, yo lads as belongs t'moast heigh God - step eawt o' theer an' come o'er here!" Soa they stepped eawt an' comed o'er, an' every mon theer could see as ther yure weern't singed an' they'd t'same clooas on, - an' they didn'd even smell o' smook!

Then Nebuchadnezzar ses, "Neaw then, ther God is wod Ah co a gradely God, as hes sent His angel an' rescued t'lads 'at trusted Him, an' even changed my orders; for Ah've med one order today, an' neaw Ah'm beawna mak another, an' it's this:- If onny mon here, no matter wheer he comes fro', nor whatever language he speyks, ses owt at aw ageeon t'God o' Shadrach, Mesech, or Abednego, Ah'st hev him chopped up i' bits, an' his heawse torned into a public petty, for to be sure, ther isn'd another God like thers i'aw t'Northern Union".

An' even that's nod aw; 'cos Nebuchadnezzar hissel see to it as Shadrach, Mesech, an' Abednego aw geet good jobs on t'Babylon corporation. Soa theer!

This translation has been kept technically accurate according to the rule laid down at Revelation 22/18.

Edwin Waugh Songs: Nineteenth Century Settings

The Society has recently acquired for its library two collections of musical arrangements of songs by Edwin Waugh. The first of them comes from Mrs Kathleen Foggo, who lives at Cark-in-Cartmel, Cumbria. It consists of fifteen songs in sheet-music form. The second is a bound volume published by Messrs Hime and Addison, of Manchester, without date. As will be seen, this firm were the principal though not the only publishers of settings of Waugh's songs. The title- and contents-pages only are newly printed for the volume; the songs themselves are in the familiar sheet-music form, presumably taken from stock. The volume contains titles from the stock of other publishers also, giving evidence that some attempt must have been made to put together a collected edition. It was not successful, for although the two collections overlap, naturally they are not exactly the same. Mrs Foggo had some songs which were issued by other houses, and are not in the collected volume; and from the advertisements printed on the backs of the sheets in both collections it is clear that there were yet others which the publishers did not acquire. Since sheet-music publishers in the nineteenth century gave their purchasers a great deal of information but never the date, it is impossible to know whether some of these songs were written or set after the collected volume had been issued. I have drawn up below a list of all the Waugh songs of which I have evidence. I have seen all of them except the titles given in italics. All the others are in the two collections which will shortly be placed in the Society's library.

Many of the songs are settings of familiar poems by Waugh, written presumably without the intention of having them put to music at all. 'Come Whoam to thi childer an' me' is an obvious example. Others, and particularly those which are written in Standard English, seem to have been written specifically to be sung. It would be very hard to distinguish these two categories, for the occurrence of a poem in a collection of verses without music would not be evidence that Waugh intended it to appear before the public only in that form. Waugh, as we know, was never well-off; if there was a market for his songs amongst the amateur drawing-room tenors and baritones of his day, he would surely have been prepared to meet it.

It will perhaps be a surprise to many readers to find that so many of these songs - indeed, the majority - really were written, not in the Lancashire dialect which brought Waugh his unique fame, but in standard English. Apart from the fact that the singers (who, in the world of nineteenth-century music publishing, are always named on the covers of the songs) seem as far as can be discovered to come from Lancashire, and Manchester particularly, these are in no way different - in format, sentiments, or musical interest - from the innumerable drawing-room ballads on the Victorian market, published in London and in most of the larger towns in the country, which were the equivalent of the discos and tapes of the present.

Mrs Foggo's collection of Waugh's songs came to her through a family connection. Her grandfather was one George Bagnall Bradshaw, who died in Lancaster at about seventy in 1922. He was a professional artist and photographer, and an amateur musician, living most of his life in the Altrincham and Bowden area; and, she tells me, a friend of Edwin Waugh, who he used to visit and with whom he would exchange songs. She inherited a large collection of songs bearing Waugh's autograph, but these were stolen some time ago. Her mother, Lotte Bradshaw, was a musical prodigy, who played the violin at a concert in the Manchester Free Trade Hall at the age of seven, and was later a member of the Halle Choir for a number of years. She had a considerable reputation in the north-west as performer and singer.

In the following lists, (c) indicates the composer, and (s) the singer. (In nineteenth century song publishing the name of the singer was as great a recommendation as that of the composer or lyric-writer; it is much the same today). The name of the publisher is given last; for a note of the various publishers, see below.

No dates are printed on any of the sheets I have looked at, although (for advertising purposes, presumably) where a song has gone through several editions this is stated. It is usually impossible therefore to ascertain the order of composition from internal evidence only. The cover of 'I've Worn my Bits o'Shoon Away' advertises also an 'Iolanthe Polka' - not by Sullivan - which probably puts it later than 1882.

SONGS WRITTEN IN LANCASHIRE DIALECT

Title	Publisher
Come Whoam to thi Childer an' me (c) P Delavanti	Hutchins & Romer and Squier
Come Mary Link Thi Arm I' Mine (c) G Eyles, (s) N Dumville Fifth edition is published by Hime and Addison (Manchester) and Joseph Williams (London). Both editions say 'Composed for and sung with great success by Mr N Dumville'	G Emery & Co and Squier
Eawr Folk (s, c) P Delavanti	Hutchins & Romer, Squier
God Bless These Poor Folk (c) H Burrows	Hime
It's Courtin' Neet *composer ?*	*Hutchins & Romer, Squier*
I've Worn My Bits O' Shoon Away (c) E de Jong (arr; trad air)	Squier
The Dule's I' This Bonnet O' Mine (c, s) N Dumville	Hime & Son, Hime and Addison
The Sweetheart Gate 'Adapted to the Old Melody, of the Manchester Angel' by R Cowley Squier	Squier
What Ails Thee my Son, Robin (c) Henry Phillips	Hutchins & Romer, Squier The 12th edn is published by Hime & Addison and Williams
Yesterneet (c) H W Burrows	Hime

SONGS WRITTEN IN STANDARD ENGLISH

All on a Rosy Morn Air, trad	Watson & Co, Manchester
As I Went Crooning *(c) E de Jong ?* (This could possibly be in dialect)	*Hime & Addison*
A Twilight Carol (c) E de Jong (Has flute obbligato)	Rudall, Carte & Co, London
A Winter's Song *(c) J K Pyne*	*Hime & Addison*
Christmas Morning (c) Dr Smith Part-song for four voices, sung by Messrs T Smith, N Dumville, W Dumville and B Ramsbottom. Could Mr T Smith be the Dr Smith who composed it?	E Henry & Co, Manchester
In a May Morning *composer ?*	*Hime & Addison*
Oh! Had She Been a Lowly Maid (c) Walton Gillibrand	Hime
Old Ireland Shall Blossom Again 'Air National'	Hime & Addison
The Moorland Witch (c) Charles Greenwood	Hime & Addison with Joseph Williams
The Wounded Lark (c) H Bond	Hime & Addison with Joseph Williams
The Wanderer's Hymn (c) H Bond	Hime
What Makes Your Leaves Fall Down? (c) H Bond	Hime
When the Sun Goes Down *(c) J K Pyne*	*Hime & Addison*

The Publishers

The principal publishers were Hime and Addison, 30 Victoria Street, Manchester; who also had addresses in Liverpool (Hime & Son, 57 Church Street) and Birkenhead (Hime & Son, 15 Hamilton Square). The two branch addresses were given up at some point; Mrs Foggo's copy of 'I've Worn my Bits O' Shoon Away' has them neatly ruled out.

In publishing most of the songs they were usually associated with Joseph Williams, 24 Berners Street, London. 'Old Ireland Shall Blossom Again' and 'Oh, Had She Been A Lowly Maid' were published however by Hime and Addison alone.

R Cowley Squier, of 24 Cross Street, Manchester, published a number; his usual London associates were Hutchins & Romer, 9 Conduit Street, Regent Street, though with 'Come Mary' he is linked with G Emery & Co, 408 Oxford Street. The bound volume of songs published by Himes, however, includes a number of Squier sheets, and the twelfth edition of 'What Ails Thee My Son', originally his, was published by Hime.

E Henry & Co, St Anns Place and Exchange Arcade, of 'Christmas Morning', and H Watson & Co, 25 Market Place, near the Royal Exchange, of 'All on a Rosy Morn'. The only London publishers apparently to go it alone are Rudall, Carte & Co, 20 Charing Cross, who are named as publishers of 'Twilight Carol'.

If any readers have further information about the settings of Edwin Waugh's songs, I should be glad to know.

JOHN LEVITT

Sweepin' t' chimney

by ELI HAGUE

Dear Aaron,

Ah went fer a walk around t'shops t'other daay, just tu luk tha understands. Thur wur'na enough brass i' mi pockets tu beigh owt.

Seein' o' them things fer sale med mi think o' them daays when them very shops had getten nowt but empty windows wi nowt in um tu beigh.

Them wur t'war yurs when it wur a wonder if tha cud find owt tha wanted. What wi rationin' an' stuff under t'counter it often med mi wonder how t'womenfolk managed. They grumbled a bit at times, an' who cud blame um, but thur wur allus a meal on t'table an' t'kids had clothes on thur backs. A bit if a miracle if tha asks mi.

Talkin' about shortages i' them times allus puts mi i' mind o' owd Tommy Whitlock. He lived up Tenter Brow i' a house as his two sons, who wur brickies, had built fer him.

Now ah wur friendly wi' t'younger o' t'two who'd bin coed Joe after his gran'feythur. He wur married an' lived near mi - Joe ah mean - an most Sundaays we'd tek a bike ride tu see how his mother wur gerrin' on.

One Sunday mornin' wi londed theer tu find th'owd girl lukkin' reet put out. Hoo wur layin' intu t'breadwinner i' no uncertain fashion.

"Ah'm tellin' thi fer t'last time," hoo wur sehin', "that theer chimney wants sweepin'. Ah lit a fire this mornin' an' t'smoke cum putherin' down an' very near choked mi'".

They wur in t'front room an' wi stood in t'kitchen listenin' tuwhat wur gooin' on.

Th' owd chap did'na sound very pleased; well it wur five minutes after oppenin' time an' t'news had getten out t'Brown Cow had getten sum beer.

"Tha knows as well as me as little Joss Meakin as used sweep chimneys hereabouts wur called up fert th'army a couple o' weeks ago an' his missis has locked th'house up an' gone to tu live wi' her sister i' Salford." Tommy were a little breathless at what fer him were a raythur long speech. He stood wi his hond on t'latch an' his cap hafe road tu his yed. Thowts ov o' that ale he wur missin' plagued him summat terrible an' he wur ready fer th'off. But he thowt he'd better leave t'ball i' her court, as it wur. So as he oppened t'dooer he finished wi',

"But if tha knows o' sumbody else as con do t'job then tha'd better let mi know an' ah'll have him round here i' two shakes of a lamb's tail."

"If that dus'na cap t'dolly," snorted Annie, "tha knows as well as me that thur's nobdy a that sooart fer miles around. Ah'm thinkin' that if it's left tu thee we'll ah tu wait till t'wars ovver afore owt can bi dun. What ud happen, ah should like tu know, if wi had a funeral; wheer wud wi put o' t'folks tu sup thur tay an' have thur bite o' snap after they'd cum back from t'churchyard. After stondin' in t'cowd a a room wi'out a fire wud'na be exactly invitin' now would it?"

We walked intu t'kitchen then.

Tommy had getten t'door ajar but he shut it wi a bang.

"Bloody Norah," he said. "Wi started off wi sweepin' chimneys an' now afore tha knows it ween getten a funeral on our honds. An' who is hoo bothered about? Not t'poor sod as they'n just planted but them as is still alive an' kickin'. Ah con just hear her now. 'Pull your cheer up tu t'fire Mrs Sidebottom; yu munna ketch cowd. Another cup o' tay? No it's no bother'. Aw've never yerd nowt like it afore. Proper little ray o' sunshine thi mother is, Joe. Hoo owt tu bi in Worker's Playtime, hoo'd cheer folks up no end."

This really geet Joe's mother agate.

"Why yu great big lady's blouse," hoo stormed. "Tha'rt as soft as a brush an' as thick as two short planks. Just shut thi gob; folks con see what tha's had fer thi dinner."

It wur then as Joe stuck his oar in.

"Ah know sumbudy who's getten a brush."

Wi o' waited fer him tu carry on.

"Joss Meakin sumhow got his honds on a new un just afore he went in th'army. He left it wi his brother Sam as lives next dooer tu t'Brown Cow. He towd mi hissen t'other daay. Left his rods an' o'".

"So what are yu waitin' fer?", sez Annie. "get off down tu t'pub an' see if yu con cadge um fer a bit".

We fun Sam hafe way down his fost pint. Prizin' them rods an' t'brush out ov his keepin' wur'nt a easy matter. He'd a strong sense o' stewardship had Tom's brother. But Threlfall's ale is a powerful pervertor o' good intentions an' just afore closin' time wi carried him whom singin' "Roll out the barrel", an' laid us honds on what we'ed cum fer.

So havin' getten a solemn affirmation from Tommy, vociferously seconded bi his wife, that he'd have a goo that very afternoon, we biked back whom fer a raythur late dinner.

If tha thinks that wur t'last ut matter tha's getten another think cummin'. Ah'd just about finished weshin' up - ah wur landed wi' t'job cause ah'd cum whom late - when ah ketches seet o' Joe wavin' at mi through t'kitchen window. So ah wur bound fer t'ask him in tu find what he wur gooin' on about.

"Mi feythur's sent a lad up," he says, "he's lost brush."

"Lost brush," ah echoed, "how the hell's he dun that; he ain't had it five minutes."

"Nay, dunno ask mi," answered Joe,"tha knows as much as me. Anyroad ah'm tekkin' mi kit down chance it's stuck in t'chimney an' aw've got bost intu t'brickwork to ger it out. Dust think tha cud come an' gie mi a hond?"

It wurna a happy household wi fun when wi fetched up at Joe's mother's. Front room wur covered i' soot; Annie sat in a cheer skrikin' an' Tommy wur fillin' t' fireplace up wi hafe smoked Woodbines.

So wi set too; Joe shoved t'rods up chimney while ah stood in t'street watchin' fer um poking through t'chimney-pot. But wi did'na find any brush. Next dooer neybur who wur tekkin' a keen interest i' th'affair suggested leetin' a fire.

"That'll shift it" he sed.

Tommy towd him what he thowt of his idea an' Annie sed she did'na thank him fer comin' out wi such language in her front room on a Sunday.

Thur wur nowt else fer it but tu go up intu t' false flooer, knock sum bricks out an' see if wi could spot it. When th'hole wur big enough wi shoved us yeds through it, fost Joe an' then me; but wi both geet t'same result. Lukkin' down, all wi cud see wur Tommy's black face skennin' up at us, an' lukkin' up, a clear circle o' dark blue sky.

That theer brush had gone, vanished, dun a bunk, vamoosed; i' short it wur'na theer. After we'd mixed a bit o' mortar an' put bricks back wi went downsteers tu find a disconsolate Tommy moanin', "He'll bloody kill mi, ah know he will." Knowin' Sam we reckoned he cud be reet.

It wur'na a happy duo as left that disjointed household. T'mystery had gettun us proper flummuxed.

Now aw've long held th'opinion as Fate's a woman, unpredictability bein' one o' that sex's strongest points. One minute, theer wi were, coin' her everythin' from a pig to a donkey an' t'next showerin' her wi'blessin's. Thur wur a crowd o' kids chuckin' summat to one another from one side ut street tu t'tother when fortuitously - aye, that's word, fortuitously - that summat hit Joe on t'side o' t'yed an' knocked him off his bike. He geet up wi th'intention o' doin' one or two ov um sum grevious bodily harm but bent down fost tu pick up that missile as had clouted him in t'lughole. What dust know - it wur t'missin' brush. It mun a come unscrewed just as it cum out o' t'chimney pot, fell ontu t'flooer an' bin picked up bi t'kids.

Wi cud'na get back fast enough tu break t'good news an' as i' most fairy stories everythin' ended happily.

But if tha should happen tu drop in at t'Brown Cow fer a drink an' cum across a chap cooed Tommy dunna talk about sweepin' chimneys - unless tha's itchin' fer a thick ear.

See thi',

Eli

OUT O' WARK

HAROLD PATE

Us lancashire folk can allus say
Tho we've noan geet a lot
We're libin life fro day to day
An we're short o' nowt we've got.

Eawr Tommy who'll be twelve i' May
Is tinkerin in't yard wi' his bike
He caunt go off to schoo' today
Cause taychers er o' on strike.

And sixteen year owd Billy, poor lad
Is loike a long lawst soul
He's eawt o' wark cos times are bad
So neaw he's stuck on't dole.

Eawr Mary finished schoo' last June
(Three 'O's and one 'A' level)
Keep hopin to get some wark quite soon
An hoos tryin loike the devil.

Fayther has no warked fer far too long
Sin they closed the factory deawn
This eawt o' wark game is o' wrong
There's no wark at O' in teawn.

Poor Mother (bless er 'art and soul)
Is kept awake o' neet
Wi o' er kith an kin on't dole
Wunderin eaw to mak ends meet.

So now yo see as ow I say
Tho we've noan geet a lot
We're livin life fro day to day
An we're short o' nowt we've got.

LANCASHIRE MUSIC?

Ther's monny sooarts o' music - it's aw a matter o' seawnd
Ther's some, fooak's allus fain to yar when th'edge
o' dark comes reawnd,
But untherston - Ah dorn't meeon t'neet - not every neet 'at
shows
Wod Ah meeon's th'edge o' dark o' life - aye, geddin' owd
tha knows.

Some seawnds tha's yard ofooar an' liked - they've gi'n thee
fun galore
An' when tha yars 'em o'er ageeon, tha'rt livin' them days
o'er;
Like t'laughs o' childer on a beach, or t'tide just lappin'
in,
Or t'seawnd o' trams gooin' o'er some points - t'depends
just wheer tha's bi'n

Of coorse tha's yar these onnywheer - aw teawns hed trams
to ride
Aw t'world's sands hed childer, an' every beach it's tide;
Ther's some seawnds though tha yars no mooar - a facthry
whistle's one,
Or t'chaps at t'pot-fair sellin' 'poes' - Ah'm sad them
days hes gone!

Some fooak like opera, some like jazz, some 'heavy metal
gear'
Fooak sey ther led bi strings - teed to a safety-pin through
ther ear,
Some go to folk - that's music too, or thrill at brass band
'do's'
Mooast rhythmic fooak like 'rock'n roll', quiet 'uns like me,
like t'blues.

In t'dialect ther's songs to sing i' music high an' low,
Writ deawn bi Waugh an' others too - aye - Bill Shakespeare
an' aw
Oh aye, ther's other seawns as weel, booath good an' bad
Ah fear
But t'clatter o' t'looms in a weyvin' shed - that's t'music
o' Lancashire

FRED PALMER

LONGMAN CONCISE ENGLISH DICTIONARY Longman, 1985, xxxvi + 1651 pp, with over 100 full-page illustrations, hard covers, £8.95.

ROGET'S THESAURUS OF ENGLISH WORDS AND PHRASES (ed. S M Lloyd), Longman, 1985, lii + 1247 pp, hard covers, £8.95.

In view of the very considerable expansion of the English lexicon in modern times, it is important that dictionary-makers should undertake a programme of extensive reading of recent books, periodical and newspapers. Those associated with the *Longman Concise English Dictionary* have done precisely that - and have taken their data from all regions of the British Isles, and from the English-speaking world at large. The result is a dictionary that is both up-to-date and widely representative. There are over 50,000 headwords and 100,000 entries in total. In view further of the large volume of specialised vocabulary so evident in the modern world, a panel of over 100 experts was consulted to ensure that the dictionary contains reliable definitions of contemporary specialised usage. Thus, for instance, in the field of linguistics we find *semiology, semiotics, diachronic, synchronic, allophone, phoneme, transformational grammar, generative grammar,* and many others. We do not find *semasiology, onomasiology* and such like - but that is fair enough. If all specialist terms from all disciplines were included, there would be no end to the undertaking.

The benefits of computer technology are very evident in this dictionary. They are, chiefly: (a) a greater degree of consistency, both in the presentation and in the definitions; (b) a lack of circularity of definition: words are defined in as simple a way as possible, and all words used in definitions are themselves (i) defined elsewhere in the dictionary and (ii) defined in as simple a way as possible and without circularity; (c) the inclusion of all appropriate cross-references.

The compilers have a sensible view of "correctness" in language: "We do not see it as part of the job of a dictionary to propound arbitrary rules for 'correct English' based on yesterday's usage; rather it must be a dispassionate observer of current linguistic trends. This stance should

not, however, be viewed as an abdication of the responsibility to inform: for opinions on the 'correctness' of certain words and meanings are part of the linguistic facts about those words and meanings, and this dictionary attempts to give an accurate record of such opinions where they are widespread ...

This is not a prescriptive dictionary, but it does set out to describe the prescription that exist in English. It is and must always remain the responsibility of the speakers and writers of the language to decide whether they will abide by them or flout them". (p.xxii).

The entries contain a guide to pronunciation. The alphabet of the International Phonetic Association is rejected as being too confusing for the average user, and a simplified system based on the normal alphabet is employed instead, except in the case of some foreign words, where resort is necessarily had to IPA script. Etymologies are provided, as well as definitions, derived forms, collocations, idioms, examples of words in context, parts of speech and other grammatical information, notes on usage, including regional information, and cross-references.

In short, this is a good, modern dictionary, which represents excellent value for money. Even if you have a dictionary already, consider adding this one to it - it contains more than most.

Roget's Thesaurus is a well-tried work of reference, the usefulness of which has been demonstrated time and again. It is essential for anyone who is concerned with English style, and for the crossword enthusiast too. It makes an excellent stable companion for the *Concise English Dictionary*.

This new edition was first published in 1982. It is much bigger than its predecessor, and indeed necessarily so, for the language has changed and expanded a great deal in recent years. Again, the use of a computer ensures a greater degree of consistency. The cross-references in particular are now more firmly based, as they have been generated by computer, and the index too is computer-based.

The edition reviewed here is the standard edition. There is also a de luxe edition, should you prefer it.

Note: for some odd reason, in that part of the pagination which is in Roman numerals, numbers in the forties use xxxx rather than xl, and fifty is xxxxx.

GRAHAM SHORROCKS

P TRUDGILL (ed). *Language in the British Isles*, C.U.P., 1984, xii + 587 pp. Hard covers £37.50 ($69.50), paperback £12.95 ($19.95).

This volume constitutes a very useful survey of the languages spoken in the British Isles. There are 24 contributions covering the different varieties of English itself, the various Celtic languages, Channel Island French, Orkney and Shetland Norn, as well as the languages of gypsies and travellers. Since many of these languages and varieties are not well-known outside of linguistic circles and the relatively small social groups in which they are spoken, the book is to be particularly welcomed for its comprehensive coverage. The contributors describe these languages and varieties not only in linguistic terms, but also from the historical and sociological points of view. Part IV, *The Sociolinguistic Situation*, contains nine contributions which deal with such matters as linguistic minorities, the languages of immigrants, the relative social status of different languages and dialects, and educational problems and implications of a multilingual and multicultural society. This fourth and last part, in its treatment of social issues, reflects an emphasis which is also apparent at times in the three preceding parts. The concern with educational issues seems to me to be particularly important here, for, as Cheshire observes in her article on "Indigenous nonstandard English varieties and education", although some progress has been made in certain directions in recent years, we still have a long way to go.

Having expressed a positive appreciation of the volume as a whole, I should like, in the remainder of this review, to consider three matters about which I find myself in disagreement with the contributors. First, a variation in English

dialect syntax is underestimated. Wakelin writes: "Dialectical syntactical constructions often parallel those of SE, with only few exceptions, as far as is known" (p.84); Cheshire observes: "Varieties of English share a very large common core ..., and the formal differences between SE and nonstandard dialects are few in number and linguistically rather trivial..." (p.548); whilst the editor himself comments: "It is notable ... that relatively little seems to be known about variation in English syntax in the British Isles" (p.2) (1). These remarks ignore work at higher degree level (2) and published work (3). The degree of variation amongst English dialects at the morphological and syntactic levels is greater than is generally acknowledged, both in terms of the number of features involved and their linguistic importance. I should not call these variations either "few in number" or "linguistically rather trivial". Unfortunately there has in the past been a lack of work on the syntax of traditional vernacular, and - as Strang has observed in a comment to which too little attention has been paid - it is likely that we tend not to notice differences at the grammatical level because of the degree of generality of the rules involved, i.e we have a wide inbuilt tolerance to such variation(4).

A second point which I should like to take up here is Wakelin's assertion that the SED and its derivatives "largely replace Ellis (1889), Wright (1898-1905) and Wright (1905)" (p.70). This seems to me to overstate the case somewhat. Undoubtedly the SED constitutes a major advance on this earlier work in certain respects, some of which are very important, but the word "largely" is a little worrying here. Due to a chronological difference between the SED and these earlier surveys, there is a sense in which the former does not replace the latter at all. Furthermore, the sheer physical bulk of the works by Ellis and Wright ought in itself to urge caution. The SED, after all, covers only a relatively modest number of localities, these being in large measure rural. The work of Ellis and Wright covers many localities, including urban ones. The basic Questionnaire of the SED is quite limited, both in terms of subject matter and linguistic levels of description (even if we include the supplementary material), whereas the work of Wright in particular contains much in the way of folklore, folklife, morphology, syntax, everyday and technical vocabularies alike, that is outside of the scope of the SED.

Again, the SED relies for the most part on what one informant said to one fieldworker on one occasion. The scope for error, unrepresentativeness, the unusual, and speech modification is not inconsiderable under such circumstances,(5) whilst valid alternatives will often not be recorded.

Finally, L.Milroy, in her article on "Urban dialects in the British Isles", makes the statement that "it is likely that the single items elicited using the sentence frames favoured by traditional dialectologists correspond most closely to the formal end of Labov's stylistic continuum" (p.204). Whilst this may at times be so (as I suggested in the preceding paragraph), I should think that on many occasions it would not be. There is, in fact, no necessary connection here. Labovian fieldwork is very different in character from some types of traditional fieldwork. Furthermore, Milroy's observation overlooks the point that, where traditional vernacular was being elicited, many informants have been able to understand what was required of them, i.e. the purpose of the fieldwork - even to the point of making a conscious choice between alternatives, or of playing a role to suit the demands of the situation (6). There is, then, good fieldwork as well as bad; and some traditional fieldwork has been much better-prepared, in terms of getting to know the informants and explaining the purpose of the research, than that of sociolinguists working with large, random, or quasi-random, samples. I see no reason to suppose that traditional fieldwork in general, when using sentence frames, has elicited responses which relate to the formal end of Labov's stylistic continuum.

Footnotes

(1) "And many of the advances made in the study of urban varieties, the subject of chapter 13, *Urban Dialects in the British Isles*, have been theoretical and methodological rather than descriptive. We have not yet been provided with detailed descriptions of many of the urban dialects spoken by the majority of the population". (p.2). It is encouraging to note that sociolinguists are beginning to acknowledge the need for more work of a descriptive nature - such work is required in terms of geographical, chronological and social space, as well as at different linguistic levels of description.

Footnotes, continued

(2) Cf. G Shorrocks, *A Grammar of the Dialect of Farnworth and District (Greater Manchester County, Formerly Lancashire)* PhD, University of Sheffield, 1980; published in microfilm and book (=xerographic) form by University Microfilms International, 1981, ref. no. 81-70, 023.

(3) See for instance G Shorrocks "Aspects of Affirmation and Negation in the Dialect of Farnworth and District (Greater Manchester County, Formerly Lancashire)" in *Journal of the Lancashire Dialect Society*, 34, (1985) 20-29 and the references cited there.

(4) See B.M.H. Strang, *A History of English*, London, 1974, p.60, 62. Strang writes: "Grammar deals with observed rules of a middle degree of generality. The rules of grammar are more numerous than those of phonology and less specific than those of lexis; consequently they are difficult to spot and formulate ... The level of generality, then, tends to shield grammatical rules from observation; they constitute an area in which our frame of reference is particularly vague and ill-informed, so that departures from precedent are difficult to identify" (p.60).

(5) Some difficulties encountered when using the SED Questionnaire were described in *A Grammar of the Dialect of Farnworth and District* (cf. footnote 2), pp. 93-96.

(6) See *ibid*, §§ 2.2.2, 2.3, 2.4.3.1 and the notes on informants 9 and 13 in §2.4.3.4.

GRAHAM SHORROCKS

Robert Burchfield, *The English Language*, OUP, 1985. Hard covers, xiii + 194pp, £9.50.

It is not long before it becomes apparent to the reader that the author of this volume has something of an axe to grind. Of the present time, he writes: "It is also a time when the views and techniques of post-structuralists, transformational grammarians, and reductivists of one type or another are knocking the humanity out of one of our greatest national heritages" (pp. viif). It subsequently transpires that the author has little taste for much of modern linguistics (p.3, p.54) - from about de Saussure onwards, as far as one may judge. I think that Burchfield misrepresents a lot of descriptivists, when he writes that "such radicals ... insist on not criticizing controversial and even plainly erroneous uses (when a word is, through ignorance, used erroneously) while avoiding such uses themselves in their own written work" (p.54). Is such a position the only alternative to Fowler's *Dictionary of Modern English Usage* (1926)?

The first two chapters, "From Runes to Printing" and "From Caxton to Washington" offer a concise and readable summary of the development of the language from Old English until the late C18. "The Disjunctive Period: 1776 to the Present Day" is somewhat more detailed. Here the author divides debatable points of usage into three categories (pp.54ff), the first of which is "unacceptable uses in any circumstances". Such compartments are not, however, watertight. For instance, "classical plurals construed as singulars" (p.55) are said to fall into this category. Yet how many scholars, whose English is otherwise impeccable, say or write the data is? I think quite a number, and have certainly had my own the data are changed to the data is, on the grounds that my formulation was old-fashioned. Similarly, the less - fewer distinction may be a very nice one, and even apparently useful, but careful listening and reading over a period of years shows that very few people observe this distinction - and I include people whose speech and writing is in most other respects irreproachable. "Literature, Ritualistic Works and Language" is quite a long chapter, if we consider the short shrift given to some other matters (see below). It will, however, appeal to those who see modern versions of the Bible, the Book of Common Prayer and the hymn book as acts of vandalism.

"The Recording of English in Dictionaries and Grammars" is an interesting chapter, once more perhaps a shade on the long side relative to other things, but of course very much within Burchfield's domain. Again, I am not sure that the descriptivists are fairly represented on p.91, where it is suggested that they "might be supposed to look with favour" on passages such as the specimen of illiteracy reproduced there.

The chapter on "Vocabulary" looks at word formation through the ages, jargon, change of meaning, semantic fields, ways of describing meaning, and dialect. The reader will, I am sure, feel intellectually enriched in respect of varieties of English on learning that Standard English

> "... is a form of English in which ears are ears (not lugs), in which the range of prepositions does not include outwith, and in which a church is a church (not a kirk). It shows little interest in multiple terminology for left-handedness, freckles, or the last of a litter of pigs" (p..24).

Nor, of course, does any single regional dialect. The sober, respectful, scholarly tone and dialectologically penetrating analysis carry over onto the next page, where the maps of linguistic geographers are characterised thus: "The criss-crossings are as complicated as the scent trails of foxes and badgers and less discoverable". As for modern socio-linguistics, no mention is made of it.

There follows a chapter on "Pronunciation and Spelling", and then a woefully inadequate one entitled "The Syntactical Arrangement of Words". After an account of school grammar, we move on to "revolutionary new methods of parsing", which have "swept into prominence in the last twenty years or so" (p.153), i.e transformational-generative grammar. Yes, European and American structuralism are omitted in their entirety! The token account of TG is followed by the remark:

> "Despotic professors of linguistics vying with one another about the nature of grammatical embeddedness and 'disambiguating' sentences by contrastive methods have failed to notice that they have taken the subject beyond the reach of intelligent laymen" (pp.154f).

Have they really failed to notice this? Or is Burchfield just anti-intellectual? Here, as all too frequently elsewhere in the book, there is no serious discussion of the real issues. Quirk *et al.* are praised for their development of "traditional approaches" in *A Grammar of Contemporary English* (1972) but even they are taken to task on account of the lack of literary examples in their work, the "factuality" of their chosen examples and the lack of guidance on matters of "taste". Other approaches to syntax such as case grammar, stratificational grammar, tagmemics and the like receive no mention.

The last chapter, "Dispersed Forms of English", looks briefly at English in other parts of the world.

The author does not offer this book to the public as a textbook (which is just as well) but rather to the beginning student and to anyone interested in the nature and history of the English language. The book is useful in parts, but on the whole I cannot recommend it to the student - it would set him back about sixty years. The author writes of his book: "Here and there it departs from received opinions, but there was not space to argue these departures if the book was to remain in proportion" (p.vii). It seems to me that the departures from received opinions since de Saussure are rather more than occasional, and that the author's failure to justify them is unacceptable.

GRAHAM SHORROCKS

ATLAS LINGUARUM EUROPAE: Cartes - Volume I, Premier Fascicule, 20 four-coloured maps, 38 x 48 cm; *Commentaires* - Volume I, premier fascicule, XCVIII + 177 pages. Assen (van Gorcum) 1983. Paper covers, maps with spiral binding, 175,00 Dutch guilders.

I should like to begin this review with a tribute to our late member, Bob Shepherd. When I carried out the fieldwork at Pilling (Lancs) for the European Linguistic Atlas in 1976 Bob keenly volunteered to act as an informant. The responses which he made to the questions of the ALE Questionnaire were unusually rich in dialect forms. It is good to see these responses now published, together with responses from all over Europe, in these the first volumes of ALE materials. In order to do full justice to these volumes, the reader will require a reading knowledge of three languages, namely French, English and German. The main system of abbreviations (i.e. the one used on the maps) is in French, whilst the introductory chapters and commentaries are each written in one of the three languages.

The volumes are well-produced, and the maps are clear to read, given the large amount of data involved. The general introductory matter contains details of the various national committees, the system of abbreviations, the ALE network of localities, sources of data, the phonetic script, transliteration, computer mapping, and so on. The *Cartes* volume contains 20 maps, which cover the first 14 questions of the Questionnaire, (i.e more than one map for certain concepts), and the *Commentaires* volume contains the first 14 commentaries in addition to the introductory materials. The scale of the ALE maps is 1:10 million. Four colours are used to distinguish the following: I political frontiers, capitals, great rivers, seas; II mountains; III net points and language codes; IV symbols and text of final interpretative map. A blank groundmap is included in a pocket at the end of the volume as a sample of the blank maps that can be ordered from the Editorial Secretariat as working maps, and as an aid to working with interpretative maps, whose symbols might in part have obscured the original net points.

It is suggested that the computer-produced maps have the following advantages: I overall the amount of time required is less, and costs are therefore lower;
II procedures may be repeated at will, and the entire material accessed in terms of a wide variety of problems;
III automatic processing requires a strict formulation of all procedures and criteria, and ensures consistency and fewer errors than would otherwise be the case.

The ALE net is not uniform. Each country has been allowed to participate "on the basis of its own possibilities and criteria" (p.xxxiv). Different countries collected materials in different ways, using I new fieldwork;
II published sources, e.g. existing national linguistic atlases; III unpublished archives. Whilst this must have been expedient, and is perhaps the only way in which such a large-scale project could have been carried out in practice, one must lament the loss of synchrony due to the chronological discrepancies involved in such a procedure, and the general loss of systematicity. Where more than one response was made to a question, priority was accorded to the more regressive or traditional form.

A major achievement of the ALE is to have elicited data regardless of the limitations of national frontiers: "... the continuum of dialects often crosses political frontiers: hence the need to recompose a broken picture, to place together national atlases in more meaningful units, those offered by language groups, such as Romania, Germania, Slavonia and the like" (p.xix). The frontiers of national atlases are political, whereas the frontiers of language-group atlases are linguistic. Furthermore, the aim of the ALE is not just to elicit and present data, but also to interpret them: "... raw data must be interpreted if they are to acquire meaning" (p.xix).

Lexicon is the linguistic level of concern in these first publications. Traditional work in word geography has been primarily onomasiological - and very little of that has covered whole groups of languages. Whilst the importance of onomasiology for general history is stressed, there is also emphasis laid upon the ALE's contribution at the semasiological level, i.e. in terms of semantic motivations. This motivational approach is both novel and important, and "... in the wide horizon offered by the ALE (it) finds not only a challenge, but also a theoretical justification and an adequate test" (p.xxiv).

Tracing and dating crosscultural relationships amongst the six major language families in Europe implies large-scale mapping procedures of the ALE type. Alieni argues forcefully: "... there is little chance of a serious breakthrough in historical and geographic linguistics unless different language groups and families are studied simultaneously in their mutual relationships and on the basis of one of their most important parameters, namely their dialect continuum in historical and modern times. Dialects, and not only languages, since any comparative study of standard languages, such as Buck (1971) and many others, by neglecting dialects, necessarily gives only a partial and incomplete reconstruction of the linguistic continuum; modern dialects, and not only ancient languages, as is traditional in Indo-European studies, for it is possible that modern dialects preserve more archaic features than the most archaic written documents, as has been repeatedly shown in Romance dialectology with regard to Latin, and in folklore by Propp (1946), who has proved that modern folk literature can be more ancient than ancient mythology" (pp. xxiiff).

The individual commentaries throw up many points of interest. At a very general level, ARC-EN-CIEL is a good example of the need to map semantic motivations on account of the plethora of different forms, whilst at a more specific level SOLEIL shows that diminutive suffixes do not always have a diminutive value. Also, inevitably, there are some lessons to be learned. No fewer than three of these first fourteen commentaries draw attention to problems occasioned by the failure to elicit or record grammatical gender consistently - SOLEIL (p.4), LUNE (p.10), and LAC (p.128). Also, the vague formulation of the question for LAC, which overlaps conceptually with ETANG, FLAQUE D'EAU and MER, created problems. It is particularly desirable at all times to make clear whether a natural or an artificial water is intended.

In brief, it is hoped that the ALE will represent the realisation of national or regional atlases which have not been produced to date, and at the same time represent language-group atlases for Europe. It is further hoped that it will pioneer the study of semantic motivations in large-scale projects; that the study of languages, and language groups in contact will be fruitful for our understanding of cross-cultural relationships; and that it will facilitate the study of isoglosses which transcend a single language, language group or language family.

Note For further details of the ALE and its Questionnaires see Weijnen et. al. (1975), Weijnen and Kruijsen (1976) and Weijnen and Kruijsen (1979).

GRAHAM SHORROCKS

Note: Dr Graham Shorrocks

Readers of this Journal during the last ten years or so will have become familiar with the writings of Dr Graham Shorrocks, a member of the committee of the Society and a scholar with a particular interest in the dialect of Farnworth, on which he gained his doctorate. The book-reviews which precede this note show his breadth and industry; and as the Editor I have counted myself fortunate to have his pen, and his erudition, on call so readily.

Members of the Society will be glad to know that his career has moved into another phase with his appointment as an Assistant Professor of English at St John's University, Newfoundland; an appointment which he will take up shortly after this Journal appears. The Secretary joins me in wishing him well on behalf of the Society, and expressing our pleasure in knowing that he will remain a member, and a contributor to the Journal.

J.L.

THE LANCASHIRE DIALECT SOCIETY

Committee 1985-6

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LANCASHIRE DIALECT SOCIETY
Income and Expenditure Account
1.1.84 to 31.12.84

EXPENDITURE	£	INCOME	£
Postages	168.89	Subscriptions and Donations	351.22
Printing	242.20	Building Society Interest	45.75
Meetings	8.05	T.S.B. Interest	2.47
Books	7.70		
Stationery	30.45		
Rubber Stamps	12.30	Balance being excess of	
Framing	18.00	Expenditure over Income	134.00
Subscriptions (NWSA)	31.80		
Bank Charges	14.05		
	£533.44		£533.44

47

Balance Sheet as at 31.12.1984

Surplus A/c 1.1.84	919.21		Bank A/c. (Trustee Savings Bank)	58.99
			Bank A/c. (Investment A/c)	111.47
Debit Balance per Income and Expenditure A/c	134.00	£785.21	Building Society A/c (Bradford & Bingley)	614.75
				£785.21

AUDITED AND FOUND CORRECT BY L. MACAULEY, HON AUDITOR

The Lancashire Dialect Society: Meetings Diary 1986

THURSDAY 23rd APRIL The Old Dun Horse Hotel, Bolton Road West, Ramsbottom. 7.45pm Annual General Meeting, followed by a "Poems and Pints" evening with the possibility of a play performance. Members should bring along any items they may want to perform. The evening's arrangements are in the hands of Marc Gleeson (tel Ramsbottom 6474). There is a car park opposite the pub, which is known locally as "T'top kicker" and is close to St Andrew's Church. Phone number of the Old Dun Horse is 0706 824761.

SUNDAY 27th JULY Church Service in Dialect. St James's C of E Church, Daisy Hill, Westhoughton, 2.30pm. A welcoming brew arranged by the ladies of the church on this, St James's Day. 3.00pm The Service, lasting about an hour and followed by a time for chatting before toddlin' hooam. All arrangements are in the hands of Brian Clare, 71 Park Road, Westhoughton (tel 0942 815771) to whom any contributions or suggestions should be sent. The service will be along the lines of the 1985 one held at Eccles, and a collection will benefit the church steeple fund. Reverend Terry Stokes will be officiating.

TUESDAY 29th JULY Milton Church Schoolroom, Rochdale. 7.30pm. "A Night with Tim Bobbin and his Descendants" Local chap Peter Bond will talk briefly and sing some of Tim's songs to be followed by contributions from members of our Society and the Edwin Waugh Society. The meeting is a joint one with the Edwin Waugh members, and is in the hands of Fred Palmer (tel 0706 341115). The meeting room is very close to the main 'bus station in Rochdale. There'll be a brewon.

SUNDAY 24th AUGUST "A Day with Ammon Wrigley" 2.00pm meet at Saddleworth Museum, High Street, Uppermill, Saddleworth, for a joint meeting with The Saddleworth Historical Society. Alan Petford will talk about Ammon Wrigley, then dependant upon the weather and your personal fitness, either a walk to The Dinner Stone, well known to Ammon, or visit to The Brownhill Centre. Tea will be arranged in the museum or at a local pub, to be followed by contributions from members of both Societies, breaking up about 8.00pm. More details in the Summer Newsletter.

SATURDAY 30th AUGUST Dialect Verse Writing Competition at Fleetwood. Venue not yet known, nor the time, which will likely be around 2.00pm, going through to 4.00pm-ish. The entries must all be on the theme "In Praise of Lancashire Cooking".

THURSDAY 16th OCTOBER South Lancashire Dialect Society invite us to Howe Bridge Village Club, which is on the road between Atherton and Leigh. Poems, Pints, Pies, Peas add up to Pleasure. The meeting will start about 8.00pm. Details in the hands of either Joe Thorpe or Joe Wildman - details in the Summer Newsletter. Dave Dutton won't be able to get to the meeting (so it should be a good do) as he has to go to t'neet schoo' fer t'learn elocution.

THE SECRETARY'S NOTE PAD

POEMS AND PINTS NIGHT: The committee think that there should be more than one of these in each year; and if we could run to four, it would be grand. However, there has not been a lot of volunteering in response to the note I dropped to two hundred members living in Lancashire. If you want to help, please drop me a line.

THE SUMMER NEWSLETTER will be produced in June 1986 by Marc Gleeson, who lives in Albert Street, Ramsbottom. (The address should be easy to remember; just think of Blackpool, the lion, the stick with the horse's head handle). Marc needs letters, poems, and notes, for the Newsletter, which it is hoped will be on a bigger scale than before. The Newsletter will be in time to act as a reminder of our July meetings. (The address: number 4).

FLEETWOOD FOLK FESTIVAL: This year, the dialect verse writing competition will be held on Saturday 30th August at a venue and time to be decided; the Summer Newsletter will have details. The entries are limited to two per entrant, and no more than sixty lines; and are to be on the theme 'In Praise of Lancashire Cooking'. I shall try to enclose entry forms with this Journal. The rules state that an entrant has to appear to read his or her work, or to appoint someone to do it instead. Good verbal delivery definitely helps!

THE CHURCH SERVICE: Although the committee feel that a church service in dialect should not be regarded as an annula event, we did feel that last year's success could be repeated this year; and Brian Clare's impassioned plea for us to help stop the collapse of his church steeple won the day. See the 1986 Meetings page.

TIM BOBBIN died just two hundred years ago, and our meeting at Rochdale in July is timed to coincide with the anniversary. There will be a Rochdale Festival in July; out meeting with the Edwin Waugh Society will be an important part of it. Tim's grave is being done up for the occasion.

IDA BRUCCINI is a Lancashire lass who hails from Preston, and she is preparing a thesis on the Lancashire Dialect for her degree at the University of Pisa. She is specially keen on Lancashire poetry. In summer she will be back in Preston doing research and I hope to meet her. Bruccini is a grand Lancashire name; it reminds me of the other grand Lancashire names of our members: Jacques Aerts, Pedro Guardia, Angela Hidalgo, Tomonori Matsushita...

SPEAKERS for meetings are often difficult to find; I myself do this, but I do not know how many other of our members do. Jennifer Cowburn is certainly one: she has been giving a talk she calls 'Humour in Verse' for the last two years, and will travel anywhere in Lancashire. 'East View', Cinder Lane, Lewth, Woodplumpton, Preston. (0772)690536).

WHO WROTE...? There wer a little lad
Born bow't dad
He came out of a peaswod.
The peaswod was so full
He came out of a roarin' bull ...

And so for another ten lines. If you recognise them, will you let me know? A member has asked me to try to trace them.

TEDDY ASHTON wrote a great deal of dialect material, and also many serious books and articles. One of the most famous is 'The Effects of the Factory System' (written in 1899 under his real name of Alan Clarke. Our member Paul Salveson has recently produced a facsimile reprint with a new introduction and photographs illustrating Bolton factory life at the turn of the century. Hardback £7.95, Paperback £4.95 from Paul at 6 Alfred Street, Farnworth, or from George Kelsall's bookshop at 22 Church Street Littleborough Rochdale.

THE SOUTH LANCASHIRE DIALECT SOCIETY continues to meet monthly near Leigh, and they have found a commercial publisher willing to publish a book of verse and stories for them. Our Society has been approached for help, and we are in contact with them obout the selection of material. Their industrious committee has arranged a grant towards the publication - Weel done! You have the chance to meet their members at one of our meetings - see the Diary page.

GETTING INTO PRINT is a difficulty experienced by most writers in dialect. Over the years several of our members have braced themselves to face the cost of printing, and published their own. Lately, Ken Whitehead at Delph has done so, with his 'Six o' One', and Joanne McDonnell of Water, with her 'Poetic Thoughts'. Both of them have already sold several hundred; may that encourage anyone of faint heart.

GEORGE WHITE of Radcliffe is using the computer to work on the dialect words used by the Bury writer Tommy Thompson; my mention of this last year was taken up by various local papers. His computer is also of great help to me as Secretary and to Eric Topping our Treasurer, by producing the address labels we need - for this Journal and the Newsletter.

FORTHCOMING MEETINGS: Please will you put our meeting dates into your diaries as soon as you can? We had one or two disappointments last year - only four of us came to the August meeting in Bolton and the June one in Barrowford, and it was very disappointing to the speakers.

THE ANNUAL GENERAL MEETING is on Thursday 23rd April at a pub in Ramsbottom. I shall be tendering my resignation as Secretary; domestic, police and business pressures are overcoming the time I can give to the Society. Marc Gleeson has taken over part of the job, but there have been no volunteers for the rest of it; and I appeal to every member to consider whether he would have a bash at the secretaryship. The Treasurership is also vacant, as Eric Topping has not been well.